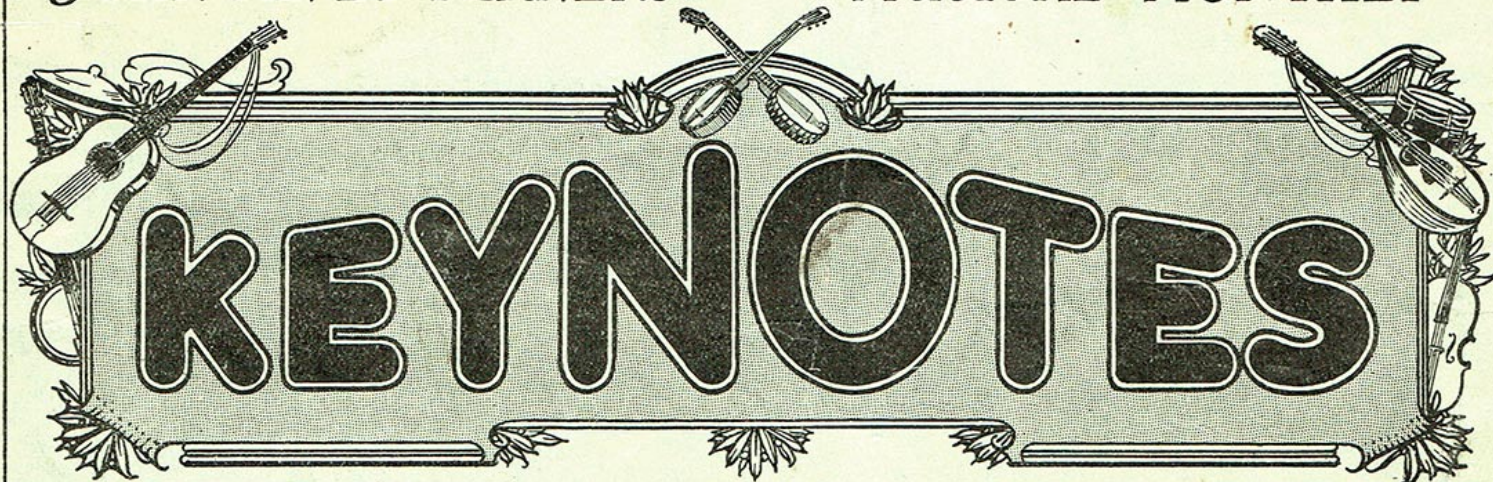


JOHN ALVEY TURNER'S

MUSICAL MONTHLY



"THE SUCCESS OF KEYNOTES IS THE KEYNOTE OF SUCCESS."

KEYNOTES HOUSE, 68, NEW OXFORD STREET, W.C.

EDITED BY D. C. FAIRWEATHER

Telephone: MUSEUM 4388.

We do not necessarily associate ourselves with the views expressed by contributors to KEYNOTES

Vol. III. No. 4.

APRIL, 1927.

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CONTENTS.

PAGE

Editorial - - - - -	643
How to Play Cammeyer's "Danse Bizarre"	
By Bernard Sheaff -	644
The Mandoline - - - - -	By Pasquale Troise - 645
A Prominent Banjoist - - - - -	645
Around the Theatres - - - - -	By D.M. - 646
The Guitar: Selection and Study -	By Philip J. Bone - 647
Any Further Suggestions? - - - - -	By Arthur Herbert - 648
The Guitar - - - - -	By Madame Guilia Pelzer - 649
Duophone Unbreakable Records - - - - -	650
Special Music - - - - -	651-654
KEYNOTES Club Page - - - - -	655
London B.M. and G. Club - - - - -	655
Da Capo (9) - - - - -	By Havelock Mason - 656
Faults in Stringed, Fretted, Instruments	By Frederick Winslow 657
Professional Cards - - - - -	658
Advertisements - - - - -	659-660-661-662

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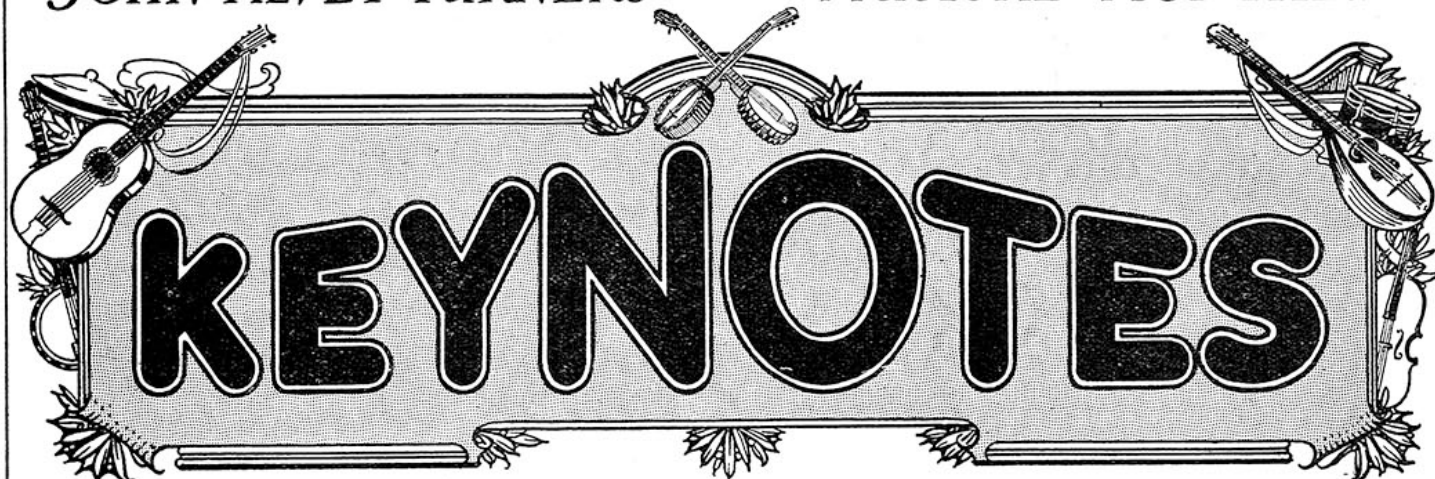
JOHN ALVEY TURNER

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Editorial.

TWO BANJO CONCERTS.

DURING the month of April there are two interesting Banjo Concerts to be held in the London district. The respective dates are Saturday, 9th April, and Friday, 29th April.

On 9th April the Aston Banjo Club Concert will take place at the Kensington Town Hall at 7.30 p.m. The artistes on this occasion will include Joe Morley, Alfred Cammeyer, and Bernard Sheaff, and, of course, the famous Aston Banjo Band in selections from their repertoire. Full details appear on page 657.

On 29th April the Dulcet Banjo Band is giving a grand evening concert at the Horns Assembly Rooms, Kennington, S.E. The chief attractions will be Joe Morley, Kel Keech and his Banjulele Banjo, Sydney Lee (tenor) and the Dulcet Banjo Band. Tickets, 3s. 6d. and 2s. 4d. reserved and 1s. 6d. unreserved, can be obtained from Miss Lily Ridler, the Loughboro' Studios, 56, Milkwood Road, Herne Hill, S.E., or from any member of the Dulcet Band.

Readers are advised to make a note of these dates, and so make sure of two enjoyable evenings' entertainment.

How to Play Cammeyer's "Danse Bizarre."

BY BERNARD SHEAFF.

DANSE BIZARRE" is, I think, one of the most interesting compositions Cammeyer has written, although it is not a lengthy one.

Particularly from a technical point of view—which this article treats—it is very nicely finished indeed, and although all the work falls so conveniently under the hands, it is most important that the Dance should not be played fast. This would completely spoil the rhythm which is necessary to the correct rendering of the piece. The best tempo, therefore, is about MM. 80 to a crotchet.

It is important, too, that the difference in the time values of a dotted semiquaver and a demisemiquaver should be understood. It must always be remembered that the former has three times the duration of the latter. This instruction is more simply given by enjoining that the dotted notes should be "well marked." That is, they should be slightly stressed and given their full time value, the halved semiquaver sounding very short at the finish.

The frequent use of the left hand 4th finger on the 2nd string is rather ingenious and novel, as this device has a definite effect both on tone and rhythm. The first example of this occurs in the 2nd bar, and it is a good plan to play the passage (at the 2 P.) over several times until the 4th finger drops and rises easily without disturbance of the 3—2—1 chord; and the right hand should also be practised until the correct effect from the dotted notes is obtained.

This passage at the 7 P.B. at the end of bar 1 (and part of bar 2) will also require some special practice. This is on account of the chord commencing bar 2 following so quickly after the short note C sharp. If the composer had written the single B instead of a chord the passage would then require only simple alternate fingering. As it is, a double stroke with either the 1st or 2nd right hand fingers is unavoidable. It is optional which finger is used for the C sharp; but, in either case, for the musical effect it is most necessary that the 4th beat of bar 1 and the 1st beat of bar 2 should be a smooth phrase, without any break between the two bars.

In bar 3, 2nd string D is held down for both chords, and in the next bar the chord position is not moved while the 4th finger makes B on the 3rd string.

In bar 5 we again encounter a double stroke with one finger. The best way is to keep the 7 B. down until the 4 B. is required at the end of this stave line. It is then possible and convenient to make A in bar 6 on the 2nd string with the 4th finger, or it may be played in the ordinary way on the 1st string by raising the 3rd finger. The composer has not marked these bars, as either way is permissible. But the former is better.

In bars 7 and 8 the changed note on the 2nd string, this time with the 3rd finger, is again made use of. The slide from E to A in bar 9 is natural and very effective. Observe that the 2—3—1 6 P. chord is held down through bars 9 and 10, and similarly the 7 P.B. chord in bars 11 and 12, the 4th finger device changing the melody.

The left hand movements for a sequence of chords similar to that in bars 13 and 14 I have explained in previous articles. The fingers should not leave the strings, but slide from position to position. At the end

of bar 15 and bar 16 (2 P.B.) the 2nd and 3rd strings should be played with the 1st and 2nd fingers, on account of the thumb being required for the 5th string introduced as a short note in between.

At bar 17 we commence a running passage most effectively contrasted to the previous strongly marked phrases. The unusual way of writing the eight semiquavers in one group instead of two groups of four each has a particular meaning, and to interpret this is one of the most difficult things in the piece, for the score shows that the semiquavers should follow each other in perfectly smooth succession, and perfect changing of the left hand is required so that the maximum of *legato* is obtained.

In the right hand fingering, one or two double strokes with the same finger are necessary. Not quick ones this time, however, so they will not disturb the natural action of the right hand.

In bar 17 it is effective to play 2nd string E sharp with the thumb. In bar 18 I would suggest that the right hand 1st finger be used for the first D sharp and the B following, then the thumb falls conveniently for 4th string A, afterwards gliding to B, the 1st finger being used for D sharp. In bar 19, glide the thumb from E to G; use the 1st finger for the top E at the end of the bar, and the 2nd finger for F sharp following. Bars 21 and 22 have similar fingering to bars 17 and 18 already described, but a little practice needs to be concentrated on the changing of the 3rd finger at the end of bar 22 from 3rd string B to 4th string F sharp in bar 23. In this bar, the first top E sharp should be played with 1st finger, and in a similar manner the solitary A in the following bar.

In bar 25 there is a misprint. The 2nd A should be marked for the left hand 3, not 1.

In bar 26 the 1st finger should again be used twice—on the 1st B and A, and a thumb glide made from F sharp to A.

The fingering marked in bar 29 should make it clear that the 4th finger once again stops the 2nd string. At this bar a *rallentando* can be commenced, culminating with a pause on the accented 5 P. chord on the 2nd beat of bar 31. Then, with the striking of the 4th beat chord in this bar, the original *tempo* should be taken up again, so that the movement is brought to a close with the two chords in the 32nd bar in strict time.

I have not mentioned the little grace notes preceding the opening of the several phrases in the running movement (bars 17, 21 and 5). These small notes are struck with the 2nd finger and the principal notes following with the 1st. It is important that the accent falls on the principal note, not the grace note.

In the 2nd movement (commencing with 7th stave line) the slides marked in bars 1 and 2 should be made, but it is intended that the 2nd chord should be struck in each case. The chord ending bar 2, as it will readily be seen, is made on the 3rd and 4th strings. In bars 5 to 8 care should be taken that the chord positions as indicated are retained until the ends of the dotted lines, and the notes made on the correct strings, as there is another instance of a changed note on the 2nd string in bar 8.

(Continued on Page 648, Column 1.)

The Mandoline.

BY PASQUALE TROISE.

MY attention was drawn, some time ago, to an advertisement of a well-known Pill . . .

What particularly intrigued me about these advertisements was that the makers of all these pills claimed for their products miraculous properties of alleviating pain, dissipating tumours, dissolving bad humours, curing corns, bunions, tooth-ache, etc., and by taking money out of your pockets (only 1s. 3d. per box!) actually they were also putting money IN your pocket (by way of saving of doctors' accounts and medicines). Really! I wonder that we need doctors at all!

I have also seen many Mandolines. Really good, honest and desirable Mandolines.

I have seen many (far too many) alleged "Mandolines"—Real "Italian" Models (that have never been even within 500 miles of Italy). I could close my eyes and trace these Mandolines to their place of origin, to some "toshy" workshop NOT 1,000 miles from Leipzig. Indeed, if you were to carefully remove the label pasted inside these models (as I have done), Excelsior-like, you will find the legend "Made in G."

I have been wondering why some enterprising advertiser of the Mandoline does not claim for the Mandoline what many makers of these "miraculous" pills claim for their products, and, speaking from experience, I can assure you they could do so with greater truth.

The medical profession tell us that Music is a balm, and soothing to tired, jaded, irritated nerves, which are the root evil of many ills. And who can doubt it? After a strenuous day in the office, workshop, or wherever your calling calls you, jaded and tired you return home to rest. Retire to the holy of holies of your private sanctum, take your Mandoline and seat yourself in your best easy chair, close your eyes and let your fingers glide over the strings while with a fine soft *tremolo* play, say, the Barcarolle from the "Tales of Hoffman," softly and dreamily . . . after a while, like a giant refreshed, you will gather yourself together, and with pleasant face and cheery word sit down to table and do justice to all the good things the good housewife has got ready for you. This beats all the pills in the world, and will do you more good!

Does telepathy exist? It does. An uneasy feeling creeps over you. Rat-tap-tap! The postman's knock. You visualise that horrid buff envelope—Income Tax. You are not deceived. Your nerves become tense and irritated; you clench your fists and grind your teeth and sing the "Hymn of Hate." . . . Take your Mandoline, a few bars of "The Soldier's Chorus" from "Faust" played with vim and fervour, and you are ready to confront a dozen Commissioners, Assessors, and Tax-Collectors all rolled into one!!!

I could keep on *ad infinitum*. The moral of all this is to buy a Mandoline. I mean a really GOOD Mandoline. You will soon learn how to play it—BADLY. Persevere and also learn how to play it WELL. You will need both styles as the occasion serves. You will never have any need to buy "So-and-so's" Pills—and you will live happily for ever afterwards.

A Prominent Banjoist.



MR. H. LEONARD SHEVILL.

LIKE many present-day Banjoists, Mr. Leonard Shevill, the well-known banjoist, played originally on the Zither Banjo, changed to the ordinary Banjo when he thought he perceived likely signs of this instrument's approaching popularity, only to be followed by a further change when he perceived similar indications of the "coming of the Tenor Banjo." The clearness with which he forecasts the public taste in matters pertaining to his instrument is undoubtedly due to his keenness in investigating any and everything likely to affect his position as the Premier English Dance Banjoist. In fact, so keen is he that a visit to New York during his vacation was not considered too great a price to pay for the privilege of being in possession of the *very latest* methods of utilising the Banjo in vogue in the best dance band combinations of America. He was also quick to see the advantages and to realise the future possibilities of the saxophone in this country and he has devoted a considerable amount of time to the practice and study of this charming instrument. Mr. Shevill plays the E-flat alto saxophone, and often demonstrates his versatility by playing piano, violin, banjo and saxophone during an evening's engagement. At the same time, he is temperamentally modest, and this probably accounts to some extent for his popularity amongst brother professionals.

Look out for Joe Morley's "Banjo Tutor." Ready shortly.

Around the Theatres.

By D. M.

St. Martin's.

NO GENTLEMAN.

THIS latest unpretentious but delightful comedy from the pen of Annie and Philip Stuart made a successful debut at the St. Martin's last month.

Jeremy, a young scientist with plenty of brains, but no money, was on his way down to spend a week-end in Sussex, to meet the young widow of his late Uncle Matthew, who, if she re-marries, forfeits an income of £5,000 a year (the money in that case reverting to Jeremy).

His third-class "smoker" is invaded at the last minute by a charming young woman. Of course, we know at once that she is the young widow, but Jeremy does not, so he continues to smoke his pipe and carry on with his papers.

The young woman (whose name is Monica) objects to his pipe, to which Jeremy calmly replies that it is a smoking carriage, and if she doesn't like it, why get in?

A heated altercation follows, in the course of which Monica mentions a "husband," in the present tense too, not past, a detail that escapes Jeremy's notice until later, when he discovers that the objectionable young woman of his "smoker" and Uncle Matthew's rich young widow are one and the same person.

Monica comes over to England once a year in order to sign a paper saying that she is still a widow, and therefore entitled to her wealth. Having signed it, she returns at once to her home in Corsica.

Jeremy, his suspicions aroused, follows her, there to find that she not only has a husband, one Nicholas Zarazin, a Russian biologist of great fame, but a baby as well!

Naturally, he is furious at her deceit, and at being deprived of the money which is really now his due, and he threatens to expose her to the police.

Monica, in a tight corner, squirms out of it by pretending that "Nicky" is her lover, not her husband, which only makes Jeremy more furious, and Nicky, entering at that moment, sees them quarrelling, and knocks Jeremy out then and there.

Later, when Jeremy recovers, more explanations follow, and Nicky confesses that when he married Monica thinking his first wife was dead, he found out later that she was still alive, and without saying a word to Monica set about getting a divorce.

Eventually matters are righted, and Jeremy generously offers the guilty couple half the money if they will re-marry at once.

Under ordinary circumstances, a young woman guilty, as Monica was, of perjury, misappropriation of funds, misrepresentation of facts, and several other minor offences of like nature, would be deserving of, at least, seven years' imprisonment, but not so Athene Seyler. She would get round any jury on earth, and no judge living would sentence her! Her charm and fascination can only be compared to that of Marie Tempest's, and they both have the same delicious sense of comedy.

Owen Nares is as delightful as ever in a part quite unlike anything he has done before, and Boris Ranevsky makes the most of the somewhat thankless part of the husband of the fascinating "widow."

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The Guitar.—Its Selection *(continued)*.

BY PHILIP J. BONE, F.R.S.A.

DURING the last three months the continuity of this subject has been interrupted, necessitated by various replies to correspondents; but we will now resume the description of the good points and faulty details deserving of attention when choosing an instrument.

Presuming that the neck and fingerboard have passed the necessary tests and are satisfactory, we must examine the frets. These should be of white metal, either silver or German silver, and finished so beautifully smooth and even to the hand that when pressed over them rapidly or slowly throughout the entire length of the fingerboard, no roughness or the slightest hindrance is noticeable. On a first-class instrument the hand actually glides up the neck and over the fingerboard.

Give particular attention to the first three or four frets near the head, because these being more frequently used, are therefore subjected to the wear caused by the pressure of the strings. If they show indentations they must be renewed, or the tone will suffer: the symptoms being a dull, lifeless note, or buzz, with no lasting vibration.

Only the very cheapest grades of Guitars are fretted with brass, and these, being softer than white metal, are more quickly worn or cut through, especially if the Guitar is strung with steel strings. When this matter was being explained to a pupil, whose frets were worn out, he remarked that it was a great pity steel frets were not inserted, that they would certainly be harder and more lasting than even white metal.

The reason is that steel so readily rusts and nothing could be worse for fingering than rusty frets unless they be associated with rusty strings. The moisture arising from the left hand when playing, combined with a few days of our usual atmospheric changes, would make the instrument, unplayable and steel frets would require rubbing down and polishing with fine emery paper previous to use practically every time. Since, however, rustless steel has been introduced, there is no reason now why rustless steel frets should not be used on our instruments.

Guitars are either fitted with wooden pegs, similar to those of the Violin—but inserted perpendicularly, instead of horizontally as on this latter instrument—or provided with a machine for tuning the strings. For preference, the Guitar should be fitted with a machine, and with very rare exceptions all modern instruments are thus fitted, for only on old Guitars and Mandolins do we find the wood pegs.

Guitars and Mandolins that were made a century or more ago were strung with gut, and, as in the case of the Violin to-day, wood pegs sufficed; but with the introduction of steel strings for Mandolins and Guitars, some more accurate and lasting method of tuning was necessary, and so the machine was invented by Pasquale Vinaccia, of Naples.

It is strange that, although many varieties of non-slipping pegs, both in wood and metal, have been used on Banjos with satisfactory results, they have never

yet been fitted to any great extent to Guitars. Wood pegs are not precise enough in their movements for wire strings, and the wire strings eventually embed into the wood and cut the peg, whereas a metal machine serves admirably for either method of stringing.

There are different qualities of machines, of course, and without question the most reliable and accurate are those of the English makers of the early part and middle of the nineteenth century. The sides or plates of the machine itself are of brass, while the thumb pieces, or buttons, and the barrels—the rollers on which the strings wind—are of ivory, and these English makers of Guitar machines were not ashamed of their work, and therefore stamped their names and sometimes their addresses on the top of the brass plates.

So we frequently see on Guitars the names of Baker, Gerard, etc., and here it must be remarked that this is not the name of the Guitar, but simply the maker of the machine, and it is quite unusual for a good machine by any of these makers to be found on any inferior Guitar. They were only supplied originally with the better class instruments and if by chance one is to be found on a cheaper grade, it has been fitted at some later period.

French makers of the same period did not attain the same degree of excellence in this respect, and there are French Guitars of superb workmanship marred by a second-rate or even inferior machine. The most celebrated French machine maker was Pons, and his machines were for a period used by Lacote, of Paris, on his Guitars.

Stauffer, the best, and other celebrated makers of Vienna used a machine of original design. The heads of Viennese Guitars were shaped from a solid piece of wood like a flat scroll, and over this was placed an elaborately engraved plate of white metal through which arose six perpendicular metal pins placed in a diagonal direction across the width of the head from top to bottom and through which the strings were threaded and wound by metal thumb pieces all placed on one side of the head, and which operated the cogs connected to the pins under the metal plate.

It was, in fact, the first "covered" machine made, and the same idea, but not the shape, has been applied to innumerable Mandolins, with the difference that the plate is usually on the underneath side of the head instead of on the top: only on German Mandolins do we find the metal plate on the top.

Some thirty years ago a London Mandolin, Guitar and Banjo maker used this design of machine for his Banjos; but it did not attain popular favour.

A badly constructed machine will give a great amount of trouble and annoyance, caused by the cogs or worms proving faulty or by the thumb pieces working loose, both of which result in a buzz, rattle, or other unmusical vibrations: a fault which is never found with wooden

(Continued on page 648, column 1.)

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pegs, and the fact of there being an absolute certainty of absence of machine jars is about the only point in favour of pegs.

Some machines have buttons of elaborate design, usually of pearl, either plain, fancy shaped or engraved, and although they have an artistic appearance, that is all that can be said in their favour, for pearl is one of the least satisfactory of materials for this purpose; the edges of the metal which pass through the button soon cut the pearl and looseness results in a very short time.

For practical purposes metal buttons soldered on the metal stems give everlasting wear and firmness without looseness. The whereabouts of a jar caused by the machine can usually be found by holding the head of the Guitar near the ear when pulling the strings.

It is not of much use testing a machine when the instrument is unstrung or the strings are slack—there must of necessity be a certain amount of looseness or play then—the real test should be made after the Guitar is fully strung and pulled up to concert pitch, when all should be firm and tight and no rattle or foreign sound discernable during the time all the strings are vibrated loudly—after each other, then together—and also when the instrument is held by its body while the fingerboard and head are rapped sharply with the knuckles.

Jars are frequently caused by looseness of some part of the machine. The least looseness of the ivory or thumb pieces or buttons will sometimes cause an annoying jingle, and very bad jars occur through looseness of the brass covering on the spindle between the button and the worm. These are frequently so loose that they can be easily turned round by the thumb and finger.

They may be tightened by gripping firmly with a pair of pincers; if not, although appearances may suffer somewhat, these brass coverings are far better removed, leaving the plain steel stem as the only connection between the thumb pieces and the worm.

How to Play Cammeyer's "Danse Bizarre."

(Continued from Page 644).

The 2 P.B. at the end of bar 11 can slide to the 7 P.B. in bar 12. In bars 13 and 14, the 3rd finger remains down on F sharp while the 4th finger changes F sharp to G sharp on the 2nd string.

In the "2nd time bars" there is nothing requiring further explanation. The close of the 2nd movement does not want any suggestion of *rallentando*, for the whole of this movement should be played strictly to time.

The effect of the coda would be destroyed if strict time was not kept. The modulations in this are most effective and quite easy to play, although, like some other parts of the solo, it may not appear easy on paper.

The right hand work in the coda is similar in each bar, the left hand being moved up from the 2 P. at the 3rd bar through several modulations to the octave chord at the 14 P. The 4th finger, left hand, should by this time be trained to operate on the 2nd string independently of the rest of the hand.

"Any Further Suggestions?"

BY ARTHUR HERBERT.

ABOUT fifty years ago the late Walter Howard, of St. James' Hall fame, used to be a most popular turn with his Banjo and eccentricities. In his quaint make-up, big boots, high hat, etc., he never failed to cause roars of laughter, and I have had many a laugh in those days at his efforts.

But what is it now? The Banjo is treated in a more serious light, as a musical instrument. Proof of that was brought out at the last Banjo Concert at Wigmore Hall, at which I had the pleasure of being present. We did not see any laughing or jokes on the stage, or amongst the audience. The nearest to it was the ever-popular Joe Morley's smile.

It was all serious Banjo playing, and good at that. On another subject I should like to say a few words, if not intruding on the valuable space of KEYNOTES.

There is in existence a home for worn-out horses, I believe, at Cricklewood, and a splendid idea, too. It has occurred to me that a similar institution could be started for worn-out Banjos. And if Mr. Winslow would agree I think worn-out and defective Mandolins might be included, according to his article in last month's issue.

At present the large number of useless Banjos being bought second-hand or dug out of some lumber room and brought to teachers for the pupil to learn on is becoming a matter for serious thought, and some remedy should be found.

Just recently a prospective pupil came to me for lessons. I agreed on condition that I saw the Banjo first. (I always make this a practice.) However, it was brought, only to find it was not possible to get a decent musical note from it. I told him its age would be about forty years—and time it was pensioned!

The strings were at least half an inch from the fingerboard, through being warped, and it was quite useless as a musical instrument. So the pupil obtained another, after disposing of the aforesaid. I maintain that so-called Banjo should have been sent to some home or crematorium, as the purchaser would be in the same predicament if desirous of tuition.

I could quote several similar cases which have a damaging effect on the future of the Banjo. And how many of you find, after you get to the 5th fret, you are done either by faulty fretting or construction? I have refused several pupils on account of the Banjos they think it possible to learn on, as it would be fair neither to the pupil or teacher.

If it is not possible to find a home for them as suggested, does any reader know of a warehouse where they could be sent and stored, say until the 5th of November, and taken to Hampstead Heath for disposal!

I have long wanted to give vent to my feelings on this matter, and KEYNOTES seems one means of doing so. I don't think the B.B.C. would care to treat this as an S.O.S. and broadcast it! I look forward to a much wider circulation of KEYNOTES to give effect to my suggestion, and possibly place it on the agenda of the next Club meeting.

For the best Teachers in Banjo, Mandoline, Guitar, etc., apply to "Keynotes House."

The Guitar.

BY MADAME GUILIA PELZER.

THE Guitar is the instrument of romance: for the expression of sentiment, love, chivalry, and deep poetic feeling, it is decidedly superior to any other; from the remotest ages, down through the medieval time of the troubadours, to the present day, it has been associated with all the traditions of history. Everywhere through the annals of the past we find that, with the march of the humanities, the Guitar is brought forth to aid and heighten the charm and attraction of romantic truth and fiction.

The lyre of Apollo, its earliest representation, placed in the hands of the God of Music in the mythological period, was known anterior to that era by mortals, is a still more rude and simple form, by strings or gut stretched across the shell of the tortoise.

To develop its universal progression as the world advanced in civilisation, to evidence its adoption by different nations, to exhibit the fondness for it invariably displayed by the Greeks, Arabians, Italians, Germans, Spaniards and others, mankind has ever cherished the Guitar with a fondness and affection not to be mistaken or disputed.

The powers of the Guitar are much more extensive, far more varied, and its execution infinitely more perfect, than the English amateur has hitherto given it credit for.

The Guitar is an instrument,
First, of harmony;
Second, of melody; and
Third, of execution.

The most natural, and therefore the easiest, of these properties is undoubtedly that of harmony. In this respect, as regards its ableness in developing the most intricate combinations, and in its facilities for modulation through all the keys, it excels all other instruments, the pianoforte alone excepted. We do not assert that the Guitar rivals, in the wide ocean of harmony, the pianoforte; but we confidently affirm that within the three octaves and a half to which the compass of the Guitar may be strictly said to be limited, its powers are equally varied, perfect, and inexhaustible as those of the pianoforte itself.

But our little instrument has one great advantage over the cumbersome and unwieldy though admirable pianoforte, viz., that of its extreme portability. How easily it is conveyed from one place to another, and what a small addition does it make to the musician's travelling equipage!

Even from the lap of beauty in her carriage may its softly swelling tones be drawn forth to dissipate the ennui of travel.

No advantage of this nature attends the pianoforte. Here, it is true, we find a combination of excellences; but where we find it, there it must remain until we return to it: no carriage occupation, no musician's solace in his pilgrimage, no portability. It was for this especial convenience that our greatest musicians were always fond of this instrument: Bach, Mozart, Haydn—even the mighty Beethoven himself—played the Guitar, because it was an instrument of easy conveyance and capable of expressing every variety of harmony and modulation; Paganini, that extraordinary genius, the greatest of all violinists, was also a Guitar-player.

He said: "I love the Guitar for its harmony; it is my constant companion in my travels." Such an observation conveys more than the meaning of striking a few simple chords to accompany an easy lyric.

It is as an instrument of harmony, then, that the chief value of the Guitar exists, and no student of singing ought to be without one. We are quite sure (whatever the depressions under which its degree of favour may occasionally labour) that the Guitar can never be swept out of the musical world while singing continues to be cultivated. For those who have a musical ear and a tuneful voice may (if in the first instance properly taught) be in a very short time able to accompany themselves on the Guitar. To attain this acquirement it is not necessary, as with other instruments, to drudge along for years ere an acceptable degree of skill be found that shall afford delight and pleasure to both the listener and performer.

Madame Pelzer will write another article in next month's KEYNOTES.

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UB. 2034 { When the Red, Red Robin.
When it was June.

UB. 2043 { Chinese Moon.
No, Sir, that's not my girl.

UB. 2036 { The Whole Town's Talking.
Poor Papa.

UB. 2044 { Sweetheart.
I'm lonely without You.

UB. 2038 { After I've said I'm Sorry.
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Evening Zephyrs.

651

MANDOLINE SOLO.

GAVOTTE FANTASTIQUE.

§

1. 2.

Trio.
p

f

D.C. al Fine.

Harlequin.

POLKA.

BANJO SOLO.

F. CECIL FOLKESTONE.

The musical score for "Harlequin. Polka." is a Banjo Solo by F. Cecil Folkestone. It is written in 2/4 time and the key of D major (indicated by two sharps). The score consists of nine staves of music.

- Staff 1:** Begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. It starts with a rest followed by a quarter note G4, then a series of eighth and sixteenth notes. A dynamic marking *p* (piano) is present. A section symbol (§) is placed above the first measure.
- Staff 2:** Continues the melodic line with various rhythmic patterns.
- Staff 3:** Ends with a double bar line and a key signature change to one sharp (F#). The word *Fine.* is written below the staff.
- Staff 4:** Starts with a dynamic marking *f* (forte) and an articulation marking *snap.* above the first measure.
- Staff 5:** Includes a section marking *2 B.* above the staff.
- Staff 6:** Ends with a double bar line and a key signature change to one sharp. Below the staff, it says "Play § to then to Trio." with a section symbol (§) and a key signature change symbol (♯).
- Staff 7:** Continues the melodic line.
- Staff 8:** Includes a section marking *8 B.* above the staff.
- Staff 9:** Ends with a double bar line and a key signature change to one sharp. Below the staff, it says "D.C. § al Fine." with a section symbol (§).

The Soldier's Dream of Home.

653

TREMOLLO SOLO FOR BANJO.

F.G. CHAPMAN.

Andante.

The musical score is written for a single melodic line on a treble clef staff. It begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The tempo is marked 'Andante.' and the initial dynamic is 'p' (piano). The score consists of eight staves of music. The first staff starts with a tremolo symbol (tr) above the staff. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing triplets. The second staff continues the melody. The third staff includes a 'mf' (mezzo-forte) dynamic marking. The fourth staff returns to a 'p' dynamic. The fifth staff continues the melodic development. The sixth staff also features a 'p' dynamic. The seventh staff continues the piece. The eighth staff concludes the solo with a final note and a double bar line. The entire piece is characterized by a constant tremolo effect, indicated by the 'tr' symbol at the beginning of the first staff.

Marcia.

GUITAR SOLO.

M. GUILIANI.

The musical score is written for guitar solo in G major (one sharp) and 2/4 time. It consists of ten staves of music. The notation includes various dynamic markings (f, mf, p, sf, ff) and articulation marks (accents, slurs). The piece features a mix of eighth and sixteenth notes, often beamed together, and rests. The final staff ends with a double bar line and a repeat sign.

Keynotes Club Reports.

MANCHESTER.

REPORT OF THE 11TH AND 12TH MEETINGS.

TWO more pieces were added to our Band's repertoire at these meetings, "Black Coquette" and "Rugby Parade." The official solo players were:—

Mr. Mathieu ..	"Fooling the Frets" ..	Banjo.
„ Siddall ..	"Constance Polka" ..	Zither Banjo.
„ Russell ..	"Legnamie's Opus 20" ..	Guitar.
„ Tipping ..	"Jovial Huntsman" ..	Banjo.
„ Whitehead ..	"Skipping Rope Dance" ..	Zither Banjo.
„ Spindler ..	"Pompador" ..	Zither Banjo.
„ Green ..	"Merry and Bright" ..	Zither Banjo.
„ Tipping ..	"Peach Blossom" ..	Banjo.
Messrs. Green and Spindler	"Fusilier's March" ..	
		Zither Banjo Duet.
Messrs. Green, Spindler, Tipping, Russell	"Plantation Episode" ..	Quartet.
	A. E. GREEN,	
	Secretary.	

MANCHESTER CLUB NOTICE.

We are holding a special night in connection with the Club here towards the latter end of April.

Banjo, Mandoline and Guitar items will be given by members of the Club, and other artistes have promised to come along and help to make the evening a merry one.

If any reader of KEYNOTES would like to be present I should be pleased if they will call or write me at 16, Oxford Road, Manchester.

GLASGOW.

REPORT OF FEBRUARY MEETING.

MONTHLY meeting of the Club was held in Cuthbertson's Rooms, Sauchiehall Street, on Tuesday, 15th February, Mr. Jan Wien presiding.

Very pleased to welcome the ladies, also one new member.

The following programme was then played:—

Mr. Dawson ..	"Busman's Picnic, Take your Pick" ..	Banjo.
Mr. Burns ..	"La Marguerite Waltz" ..	Banjo.
Mr. Lambie ..	"Cromatie March" ..	Banjo.
Mr. Campbell ..	"On the Mill Dam" ..	Banjo.
Mr. Scott ..	"Forget to remember, Remember" ..	
	"The Regiment's Return" ..	Banjo.
Mr. McIntyre ..	"The Gold Diggers" ..	Banjo.

Mr. Neilson, pianist, also obliged with two solos, while a new feature was introduced by Miss Lily S. Smith, the clever elocutionist, who gave us "Dimes and Dollars," by Mills, and the "Different Ages."

Our good friend Mr. Robertson, from the Far Cracra, Loch Fyne, was again in good form, and spoke a few words to the younger members about the 'Jo.

Next meeting, 8th March. Do not forget, something new on that night. Have you all got your tickets for Mr. Jan Wien's, Recital, if not "Hurry."

March monthly meeting was held as usual in Cuthbertson's Studio, on Tuesday, 8th March, Mr. Wien presiding.

The time was fully enjoyed and a full musical programme was gone through; not a fine came the way of the "table." Special comment should be made on the playing of "The Oddity" and "Donkey Laugh" (Morley) by Mr. Deans.

THE LONDON BANJO, MANDOLINE AND GUITAR CLUB.

MARCH MEETING.

THE monthly meeting of the above Club was held at the Central London Y.M.C.A., Tottenham Court Road, W.C., on 14th March, when seventy-two members and friends attended.

The Chairman opened the meeting at 8 p.m., when the Club March was played by members; this was followed by compulsory playing, which included the following items:—

Mr. C. R. Whittle ..	"Gold Diggers' March" ..	Morley.
Mr. A. D. Shuter ..	"A Sonnet" ..	Cammeyer.
Miss E. Shuter ..	"Minuet in G" ..	Beethoven.
Mr. A. Sutherland ..	"Schaffer's Jig" ..	Oakley.
Maj. F. A. Ackerman ..	"Camptown Carnival" ..	Morley.
Mr. J. P. Cuninghame ..	"Keynotes Rag" ..	Morley.
Mr. H. Ackerman ..	"Carolina Capers" ..	Turner.
Mr. G. Bell ..	"Country Dance" ..	Cammeyer.
Miss F. Leathwick ..	"Banshee" ..	Grimshaw.
Mr. A. J. Lee ..	"Valse Ideal" ..	Mezzacapo.
Mr. F. C. Musselbrook ..	"L'Hirondelle" ..	Cammeyer.
Mr. M. D. Berry ..	"Country Dance" ..	Cammeyer.

After refreshments, Mr. Fairs gave a very interesting talk on the Banjo, in which he pointed out the many characteristics of the instrument and laid stress on the type of tone-quality which has gone so far to making the Banjo popular. He also pointed out that the use of gut strings for 1st, 2nd, 3rd and 5th is essential if the characteristic tone of the Banjo is to be preserved.

The Chairman, in moving a hearty vote of thanks to Mr. Fairs, mentioned that in his opinion banjoists as a body were most difficult to please, as they seemed to demand that everyone who played the Banjo should be a Morley and everyone who played the Zither Banjo should be a Cammeyer, and although this showed keenness and was therefore very laudable, it must not be forgotten that the great majority of players take up the Banjo or Zither Banjo entirely for their own amusement.

This was followed by a period of community playing for twenty minutes, and it was interesting to note the large increase in the numbers who took part in this interesting form of playing. Members are notified that the following pieces will form the community items for April:—"Schaffer's Jig" (Oakley), "Kilties" (Grimshaw), "Skipping Rope Dance" (Ellis) and "Park Crescent" (Ellis).

There was only ten minutes left for voluntary playing before the meeting closed at 11 p.m.

The Chairman announced that the next meeting would take place at the Central Y.M.C.A. on Monday, 11th April, at 8 p.m., when anyone interested in either of the three instruments would be very welcome. He also announced the glad news that Mr. Joe Morley, one of the Vice-Presidents of the Club, would attend that meeting.

MARIO DE PIETRO.

MARIO DE PIETRO, the Neapolitan mandolinist who was broadcasting last night, has quickly made a name for himself in this country.

He belongs to a family which has been well known in Naples for many years; his uncle, Monsignor Guiseppe de Pietro, is the Bishop of Acerra, an ancient see in the province of Naples. He has been a musician from early

(Continued on Page 657, Column 2).

Da Capo (VIII).

BY HAVELOCK MASON.

WHY the published compositions of Senor Senoja should be accorded consideration denied to the equally artistic studies of plain Mr. A. Jones is one of those problems we prefer to avoid.

We know the latter to be a thorough musician in theory and practice, and respect him for the years of concentration which his work as teacher or soloist must have entailed. He has his living to earn, and he found, long ago that by spelling his name the reverse way a concession to prejudice reaps a substantial reward. You cannot blame the publisher; his view of the matter is altogether on the practical side, not the solution we are seeking for.

Then, again, there is the law of supply and demand to consider. We are told that Bach wrote over 250 Cantatas alone, apart from his countless compositions for organ, piano, violin and other instruments. Schubert could compose a song quicker than a letter, and sometimes wrote three in a day.

How could publishers exist at this rate? A perfectly legitimate reason for adopting a "pen-name" is apparent when we recognise that we associate certain publishing firms with productions of a distinct character. The gift of composition which has inspired the setting of a Church service may also suggest quite modern dance melodies.

Obviously, each must take its place in the catalogue to which it is suited, and naturally under different composers' names. Hence, one writer may have half-a-dozen pen-names, each connected with distinctive classes of work. So, in the catalogue before me, appear a good number whose personality is "out of bounds," so to speak. Whether this system applies to foreign writers and publishers does not concern us. But there are several Continental Mandolinists who have added to our store in this direction, and their names will be familiar.

Benedetto Persichini, as a soloist of the highest distinction, brought to our country methods of Mandoline playing entirely new here. His career with us was comparatively short, only a little over two years, and even that period was not altogether a happy one. Handicapped in the first place by a language of which he had no knowledge, no friends or financial resources, no immediate hope of concert or teaching engagements, we can well understand the shadow of those early days in London.

How well I recall our first interview, the sad-faced young man with apparently but one treasure in the world, his Mandoline. A few minutes later and the harmonies of the "Poet and Peasant" overture were filling the room, not the melody line I had expected, but chords, with tone and expression unlike any I had heard from a Mandoline before.

An even greater surprise was to follow when, the overture finished, Persichini re-tuned three of the four lower strings, thus giving chord of six notes and then playing his "Loin de la Terre."

And so the recital proceeded, each item further confirming the fact that we had in him one who could teach us to appreciate what the Mandoline was capable of. Some influential introductions, the London Press Club concerts, and a Moss-Stoll engagement for five years revived his hopes and ambitions.

The latter, however, was never completed. He returned to his kinsfolk near Rome, and not long after came the news that consumption had closed his career.

It was as a mandolinist that Persichini was known here, but he was in addition a violinist of distinction, and a guitarist of exceptional merit. This he accounted for by his touring experience in the small orchestras so familiar on the Continent; there, players were expected to supply on request practically any selection that might be desired. Improvisation was an essential, memory supplanted the printed score. He was one of the few I have known who had the gift of absolute "pitch," and would name without hesitation any musical note that might be sounded. There is no doubt, with these qualifications, as to his ability as an accompanist. With the passing of Persichini we lost an exceptional artiste and teacher.

Leopoldo Francia held for some years prior to 1914, when the great upheaval called him away, a prominent position in our concert world. He was also a prolific writer, and by many esteemed as a good teacher.

He cultivated his undoubted gift of what is known as "showmanship" whether on or off the platform, and so went far in ensuring a favourable reception. Being an excellent linguist, good looking, courteous and smiling, he gave an impression of friendliness which went far with his pupils and audiences, and, in pleasing them, virtuosity was a secondary consideration.

In this grasp of the English temperament he often succeeded where more sensitive artistes failed, recognising that to give what was desired was more lucrative than to try to educate.

One notable instance may be mentioned where Francia was engaged to play at a concert where a Continental soloist was also to appear. The latter's turn came in the first half of the programme, and his serious aspect somewhat chilled the warmth of his reception. Taking his seat behind his music, set up on a heavy music stand, he played on for over twenty minutes a classical solo no one seemed to understand or appreciate.

How different was Francia's entry, smiling and confident, with a roving eye over the house to detect his pupils and friends and then to rattle off two or three of his own pieces, probably not at all beyond the skill of many of his audience. Inartistic, you may say, but I did not hear of the great artiste's reappearance, while Francia flourished for years after.

Josef Trousselle contributed more to our music library than the titles giving his name convey. Apart from his Mandoline Tutor and a short series of solos, he was responsible for many arrangements for both Mandoline and Banjo, and some hundreds of Guitar songs and pieces. His name is better known as a composer of Violin and Piano works, and at one time he held the position of organist at the well-known South Place Institute in Finsbury. His conductorship here came to an untimely end owing to the misguided zeal of a member of the choir.

The balance of tone was being endangered, and the usual method failing to attract the offender's attention, a book was sent hurtling in his direction. That was many years ago, and we best remember him as a brilliant pianist, with an extraordinary memory for the classics.

For Dance Bands, Banjo Soloists, etc., apply to "Keynotes House."

Faults in Stringed, Fretted, Instruments.

BY FREDERICK WINSLOW (*Leader of the "Serenaders"*).

THERE are few articles I have read with more interest, during all my experience, than the one by Mr. de Vekey, of Bournemouth, whose notes on "Adjustment" appear in the March issue of KEYNOTES.

Especially is this so, for during a period covering some ten years I have made a point of carefully studying and experimenting with a view to overcoming the features connected with the fretted family of instruments to which the article refers.

Very few in the industry seem to trouble about these details, which, if gone into properly and overcome, will do a great deal to increase the popularity of our instruments.

As regards his mention of specialists in adjustment, I have gone to endless trouble myself in constructing hundreds of different bridges, nuts and saddles (bridge bearings) and using many different gauges of strings and special methods of stringing. After all these many years, I have overcome to my complete satisfaction all the multiple troubles pertaining to stringed, fretted instruments previously encountered and well known to keen makers and artists.

I have examined and tested from thirty to forty makes of Mandolins, Guitars (from peg head instruments down to the modern instrument), etc., and the final secret of perfect adjustment not to be found on any of these has been discovered by myself.

I may mention that the first hint of an improvement was found on a Vinaccia Mandolin (makers to the Queen of Italy), and greater strides were and are being made by the Gibson Co., of U.S.A., who must have studied the matter in very great detail and effected a vast improvement in true playing. Also, many old Guitar makers have placed the bridge saddles askant in an attempt to perfect the tone production and true playing delights to which the previous article mentioned refers.

Frets on the fingerboard have also been varied and tested by various makers, but with little success and still short of that perfection for which we all strive. I have also known of artists who have altered the position of the bridge, pushing it back to overcome sharpening in the upper registers or positions of the fingerboard, but this, being an unnatural method, nearly always results in further complications and upsets the compass of notes on the board.

The great difficulty up to now on Mandolins, Guitars and other fretted instruments is that, after tuning the open strings correctly, upon closing the same the trouble commences at once, in some cases with the chord of G major in the 1st position on the Mandolin and getting progressively worse on moving up the board, a true interval or unison notes not being able to be produced. Even the simple unison of E's, A's and D's in the 1st position do not sound correct, either one sharpening or flattening over the other.

The reverse of all these troubles and the production of perfect unisons and intervals throughout is the ideal of us all, and I have obtained these to my complete satisfaction on Guitars, Mandolins, etc. I can obtain with proper adjustment (*i.e.*, my own) four separate unison E's on the Mandolin and three separate unison E's and separate octave E's on the Guitar to sound exactly true with one another, also the two instruments in combination play quite true in the upper registers.

So confident am I in this system of adjustment, which I intend calling the "Winslow System," that I applied for a patent to cover it, and this has been granted, and I am hoping it will be the means of players obtaining a greater satisfaction from their instruments and helping learners to progress more rapidly and do away with the disgust with which previous learners have thrown up their study, both for solo work and ensemble playing, and in the latter, of course, a greater demonstration of trueness is given.

I hope to give readers further details of the adjustment in a future issue, and would be glad to hear from any readers of KEYNOTES on the subject.

Aston Banjo Club Concert.

The famous Aston Banjo Club (the Original Banjo Orchestra) will hold their Thirtieth Annual Concert in the Kensington Town Hall (opposite High Street Kensington Station, Met.), on Saturday, 9th April, 1927. Doors open 7 p.m., commence 7.30.

Artistes:—Mr. Joe Morley, Banjoist; Mr. A. D. Cammeyer, Banjoist; Miss Muriel Macgregor, Contralto; Mr. Bernard Sheaff, Banjoist; Mr. Richard Hassett, Entertainer; Accompanist, Mr. Cyril Weller; and the Aston Banjo Orchestra. Conductor, Mr. Harry Marsh.

Tickets (including tax) 5s. 9d. and 3s. 6d., reserved, 2s. 4d. and 1s. 3d., limited number, may be obtained from the usual agencies.

Mario De Pietro—Continued from Page 655.

childhood, and was the most famous of Italian mandolinists before seeking wider fame here.

De Pietro, who is now at the revived Ambassadors' Club with his orchestra—one of the best in London's night life—first became known here when appearing at New Princes' last year with his equally talented wife, Joan Revel, the singer."

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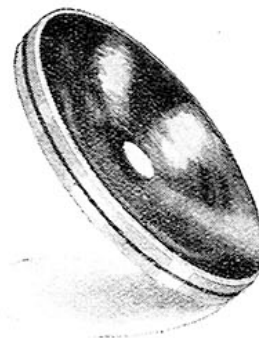
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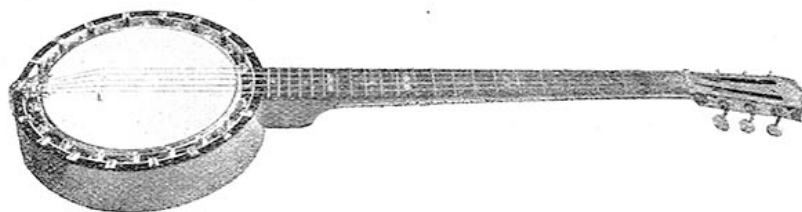
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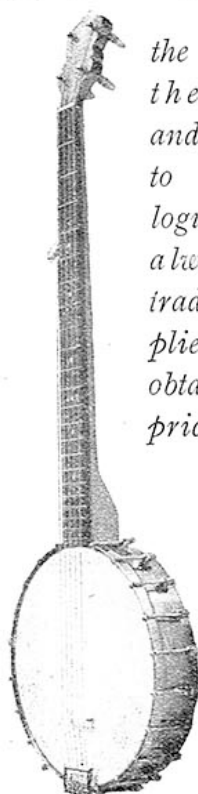


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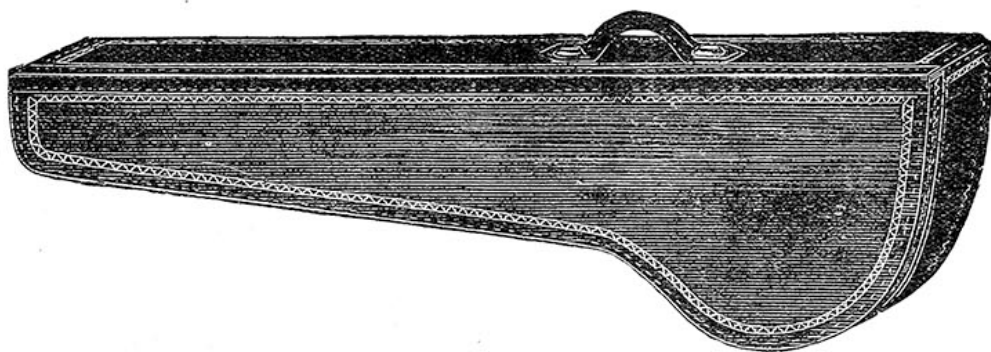
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